

SEP 29 1925 ✓

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ROMOLA ✓

Photoplay in 11 reels ✓

Story by George Eliot ✓

Scenario by Will M. Ritchey ✓

Author of Photoplay: Inspiration Pictures Inc.
U.S.A.

Distributed by Metro-Goldwyn Distributing Corp.

THE SYNOPSIS

"Romola" is founded on the novel by George Eliot dealing with the vibrant, pulsating life of the Italian Renaissance in Florence when that city was in her golden age; the days of the splendid de Medicis and of the martyred reformer, Savonarola. The dates are 1492-98. "Romola" is a classic of literature and its transfer to the screen has revived interest in it to such an extent that the photoplay edition of the novel is making a new record for sales, and the New York libraries admit they are unable to supply the demand that has been created. This interest affords an excellent opportunity for the book tieup that you will find in detail in the exploitation section.



HE central figure of the romance is Romola (Lillian Gish), the only child of the blind scholar, Bardo Bardi (Bonaventura Ibanez). Secluded in the Bardi palace she grows up with little knowledge of the world except what she gleans from the manuscripts which she reads to her father. His books are his passion; his life work is to translate them with the assistance of Romola and give them to the world. His greatest regret in life is that he has no son who can carry on his work after his death. Upon the slender shoulders of his daughter devolves this duty.



ARLO BUCCELLINI (Ronald Colman) is the only young man who is a habitue of the Bardi palace. He is a painter, a dreamer of dreams, whose spiritual nature is akin to Romola's. But shortly after the drama opens another character makes itself at home in the Bardi household—Tito Melema (William H. Powell), the ingrate foster son of the scholar Baldassarre (Charles Lane). Through the expedient of jumping overboard from the ship upon which he was traveling to Italy with Baldassarre, Tito escaped capture by pirates. He immediately ingratiated himself with the scholar Bardi by displaying and claiming as his own a seal ring bearing the insignia of a learned order which his foster father entrusted to him when the pirates bore down upon the ship. This ring was to aid Tito in securing the release of Baldassarre, who also had given Tito jewels with which to raise his ransom. But Tito bedecked himself with fine raiment purchased with money realized from the sale of the jewels, and with the ring, presented himself as a great scholar to Bardi.



UPON his arrival in Florence, Tito found the city in a turmoil due to the expulsion of the Medici. Clad in rags he met the little peasant girl Tessa (Dorothy Gish) upon the market place, flirted with her and accepted food from her. Later, when Florence was celebrating deliriously its carnival season, Tito tricked Tessa into a mock marriage.



ITO, apart from his pretensions as a scholar, when a guest in the Bardi Palace, found political intrigue much more to his liking and so became linked with Adolfo Spini (Frank Puglia), who plotted from the cathedral his denunciation of Florentine vice. Tito's dreams of power were given further impetus through his successful suit for the hand of Romola. This met a ready response from Bardi, who saw in Tito a scholar who would carry on his literary work. For this reason Romola consented to the marriage, for although she was attracted to Tito she realized she did not love him. Later she felt she could not extricate herself from the engagement as her father died the same evening on which she promised to become the bride of Tito.



AFTER the customary period of mourning had elapsed the bells of Florence pealed in celebration of the nuptials of Romola and Tito. However, Fate was catching up the bridegroom. As he emerged from the church he was recognized by his foster-father Baldassarre, who had managed to escape from the pirates and made his way to Florence. Beaten and broken, the old man with a cry of joy rushed forward and fell on the neck of the man whom he had loved as a son. But Tito, with a gesture of disdain, denied having ever seen him before and pushed him aside.



THROUGH his political machinations Tito became virtual ruler of Florence. Bent upon securing the execution of Savonarola, he left no stone unturned that would give him additional power. In order to get more money with which to carry on his intrigues, he sold the priceless manuscripts that represented to Romola all she had left of her father. Through this act of her husband she became convinced of his villainy, so she fled from her home and set forth on the highroad. This journey, though short, gave rise to two important events that paved the way to the final denouncement. First she met Savonarola, who was returning to Florence. Recognizing the daughter of his friend Bardi, he pleaded with her to return to Florence, saying that her duty lay there. But Romola continued her weary pilgrimage until she encountered Tessa praying at a roadside shrine for the recovery

Inspiration Pictures, Inc.,
Charles H. Duell, Jr., Pres. SEP 29 1925

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presents

LILLIAN GISH

in

ROMOLA

with

Dorothy Gish

A HENRY KING *production*

distributed by

METRO-GOLDWYN

Jury-Metro-Goldwyn, Ltd., Exclusive Distributors Throughout Great Britain; Sir William Jury, Managing Director.

THE CAST

Romola.....	LILLIAN GISH
Tessa.....	DOROTHY GISH
Carlo Bucellini.....	Ronald Colman
Tito Melema.....	William H. Powell
Baldassarre.....	Charles Lane
Savonarola.....	Herbert Grimwood
Bardo Bardi.....	Bonaventura Ibanez
Spini.....	Frank Puglia
Brigida.....	Amelia Summerville
Bratti.....	Angelo Scatigna
Nello.....	Edulito Muzzi
Monna Ghita.....	Tina Rivali

of her wedding ring—the scholar's ring which Tito had given her as a marriage symbol. She and Romola sought for it in vain as they made their way back towards Florence, Romola carrying Tessa's baby, who was the child of Tito.



HAT day, shortly before his arrest, Savonarola was attacked by the mob. In an effort to shield him Romola was injured. Tessa took her to the home which Tito had provided for the little peasant girl, bathed her wounds and watched over her.



UNKNOWN to Romola the trial of Savonarola took place and the sentence of death passed upon him. On the morning of the execution Tito was denounced by his political associates as an arch conspirator who planned to rule Florence and usurp the power the Medici family formerly had. Pursued by the mob, he sought refuge in the home of Tessa and there came face to face with Romola. When the mob, bent upon the death of Tito, burst in the room, he jumped from a window into the river Arno which skirted the house. Tessa fell with him when she tried to prevent his leaping to what she considered certain death. Horror stricken, Romola saw Tessa drown while Tito, struggling in the water, was swept down stream.



S Romola seeks refuge in prayer the culminating events in the drama unroll themselves simultaneously. Savonarola, unfrocked, is led to the scaffold. Impelled by some strange forboding, Romola is drawn to the scene. Despite her frantic efforts Savonarola is hung and the torch applied—even as Romola calls out that there is a sign in the heavens showing that God is angered over the execution of the monk. A moment later the mysterious and sudden downpour of rain that drenched the fires of Savonarola's execution begins to fall. But already Savonarola is "one with eternity."



T the moment of Savonarola's execution, Fate caught up with Tito. Just as he was losing his grip on consciousness he drifted into shallow water and became entangled in a mass of water weeds opposite the spot where his foster-father, Baldassarre, was living in a rude shelter, after having been banished from Florence by Tito. Wading out to rescue the drowning man, Baldassarre recognized the ingrate who had turned his love into hate. With one last effort he gathered sufficient strength to choke out the life of this man, and with him sank beneath the surface.

Romola lives to find happiness with Carlo, whose love for her has never diminished and in whose gentle nature she finds a source of strength.

Made in U. S. A.

Romola



SEP 29 1925

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Sept. 14th 1925

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OCT 1 1925

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